One Drop – Pre show Information

This information is to help you decide if One Drop is for you. Content notes, including what happens in the show, are further in the document.

The Space

The show is in the Grand Hall There will be a stage and space for the audience.

The Performers

The performers are:

* Antonia Atarah
* Hamis Ahmed
* Nori Kin
* Alma Bø Getachew
* Mariama Slåttøy,
* Geoffrey Erista
* Isabella Shaw

These might not be the performers who are at BAC.

Full credits are at the end of this document, after the content notes.

Lighting and Sound

* There will be loud music and sounds throughout the performance
* There will be extended sections with strobe, flashing lights and lights in audience eyes
* There will be several sections with complete darkness and near complete darkness

Participation

* Someone from the crew will meet everyone at the door
* You’ll be asked to raise your hands if you’re an artists and wave them around
* You’ll be asked to give a performer money or resources
* A performer will come into the audience for a part of the performance

Access Information

* The show is 110 minutes long
* There is no interval
* All performances are Relaxed this means you can move or make noise if you need to. You can go in and out of the performance space
* Latecomers will be permitted
* There is an accessible toilet on every floor of the building
* There is a chill out space outside the performance space that is available anytime the building is open

Content Notes

Sonya Lindfors (she /her) is a Cameroonian-Finnish choreographer and artistic director. She is interested in decolonial and antiracist practices. Colonialism is when European people went to other places around the world, used violence to control the people there, made their homes there and took the land, people and resources. She thinks and makes art to fight against colonialism and racism.

One Drop is about how coloniality, capitalism and modernity can’t be separated from each other.

Coloniality is the set of attitudes, values, ways of knowing, and power structures made out as normal by western colonizing societies to justify and continue western dominance. Capitalism is the system we live in where we have to work to make money so we can live. Modernity is the idea that your generation is better at making money and knowledge than the people who came before you. One Drop is about these ideas so it is also about racism and the way trauma is passed down from our ancestors. One Drop is a mix of dance, theatre and sound. The element of surprise is a central part of the dramaturgy, but for people for whom surprise is a barrier to live performance this document will help you prepare for these moments.

One Drop is also about Blackness and European performance. The title is about the ‘one-drop rule’, which was a law in the United States. This law stated that anyone with a Black ancestor was Black. One Drop is also about how everyone lives with the way European colonialism shaped the world. Everyone lives with the history of colonialism but it’s effects are very different for white people and for Black people.

Colonialism is violent. Performers in One Drop will talk about that violence. Sometimes they will talk about vampires and drinking blood to talk about how white Europeans have stolen from other people around the world. Later in the show the performers will dress in white outfits that are splattered with red to look like they are bloodstained.

There’s also a lot of joy, humour, celebration and memes in One Drop.

Detailed Description of Content

As you come in a performer pushes a stereo stack onto stage. Another performer moves a small riser across the stage. Another performer carefully places a white sculpture of a head with African features on stage. A performer sits on the riser and begins to dance, freely and fluidly playing with rhythm. Smoke rises from under the riser. Another dancer enters and joins them. They playfully dance together. They move across, on and off stage, repeating the same movement.

Someone runs between then and collapses. The two original performers move in slow motion, disconnected from each other. Most smoke is released. Sometimes there are thuds from the performers’ feet striker the floor. They are not in any predictable rhythm. Then an eerie tone comes in.

Two other performers come into the space. The tone gets more intense. The four performers form a circle. The gesture at each other. Three of the performers leave. The first performer is alone onstage. They dance. A whistle sounds and they hold their fist up before their face, dancing like a boxer. They cry out as if they have been hit. The whistle sounds again and again. The whistle sounds a final time. The performer leaves. Other performers whoop. A box of lights flashes at the side of the stage.

Another performer enters. Their skirt and the fringe on their arms sways with the beat. The lights turn red and there is the sound of distorted, ominous breathing. Another performer crawls out. They stand. They speak with a distorted, menacing voice. The menacing performer pulls the stereo stack away from the first dancer.

The performer in the skirt crawls and then falls to the floor. The performer in the skirt leaves. Low growling. The stage goes dark. Another dancer wearing reflective gold fabric comes on. Slow string music starts in the darkness. Tapping in the darkness. The lights come up very dim. The performer spirals, finding their way through the darkness.

In the darkness other performers come in. The lights are so dim that they’re almost impossible to see. The sound of their feet hitting the floor can be heard. Someone asks for their light. A spotlight moves around the space, including on the audience. The spotlight finds the performer. The performer beatboxes.

The lights come up. There is a metal frame suspended above the stage. The performer asks how she is doing. She says she feels ‘African, contemporary, like a Black artist entering a white institution.’ She goes back for her baggage. She talks to the audience. The performer talks about how much the tickets cost and how much value the performer has and the scene has. She does a scene from Dracula. Then performs a parody of contemporary dance with a lot of slow motion. But she stops. She needs more resources to continue with the work. She asks the audience to give money and valuable things. She climbs through the audience.

She tapes the money to the wall. She explains that now they can continue with the show. The lights dim. She sings. The lights become red and dim. To sharp chords the lights flash. Performers come out and everyone dances. They sing and dance to remix of ‘Could you be loved’ by Marley & the Wailers and ‘Tainted Love’ by Gloria Jones. They change the lyrics ‘tainted love’ to ‘tainted blood.’

The lights flash rapidly as the performers move. Most of the performers leave, leaving one dancing. In the darkness the white sculpture of a head has been placed on the stack of stereos. The performer looks as if they are dancing for the white head.

The performer takes the white bust down and sets it on the floor. Other performers come out dressed in white coverings. They suspend a white transparent fabric so it covers the stage and everything on it.

# There is a sudden complete blackout. Then the lights come up. Classical string music plays. A singing performer enters in a white costume splattered with red paint, or maybe blood. The singing performer sings ‘Mon coeur s’ouvre à ta voix’ from Camille Saint-Saëns’ Samson and Delilah. The rest of the performers join the singing performer. They also wear white clothes splattered with red. They talk about how one of the performers looks pale and needs to feed on blood to be healthy. They complain about the world ending.

The singing performer sings about stumbling upon a land that will provide the singing performer with wealth and riches. Another performer comes forward and asks the singing performer and audience why they are talking about destroying worlds.

The performers then try to divide up Africa. But they can’t agree. They separate and warm up their bodies and voices. A performer asks about if a friend fed on human blood and stole lives and land, does it mean that ‘the friend’ is the people they ate. Another performer explains that purity doesn’t exist. Instead (white) people should think about actions and consequences.

They argue about if the show is about vampires or if it’s about history. They all join hands because they want to feel connected. They decide to change time and place. They are in a contemporary dance venue. They tell the audience that there’s blood on the dance floor. They name colonial products. They do a cheer about how capitalism, colonialism and modernity all depend on each other. They talk about how none of us are free from history.

They realise they need to find an ending. They debate if the vampires should die from drinking tainted blood or if the colonisers should finally understand their histories. They try to move on. There is thunder and flickering lights. The singer sings again.

This section is about historic structures falling down. The thunder and flickering lights continue. Smoke comes from the back of the stage. The grid around the stage with the lights slowly lowers. Light may shine directly in the audience’s face. There are sounds of things grinding and breaking down.

There is a blackout. The darkness goes on for a little over two minutes. Twinkling lights outline a square. There is a singing and music. They are in the future, but in the ruins of a theatre. Over the music a voice talks about how an ancient civilization is lost to us.

The lights come up slightly. The performers have come out on stage. The singing continues. The space goes dark. Rapidly flickering lights flash. Through the flashes the performers are can be seen together in the centre of the stage beside the white head. The flashing lights go on for about a minute. The lights go dark. The performance ends.

Full Credits:

Choreography and directing: Sonya Lindfors

Performers: Antonia Atarah, Hamis Ahmed, Nori Kin, Alma Bø Getachew, Mariama Slåttøy,

Geoffrey Erista, Isabella Shaw

Sound design: Jussi Matikainen

Light design: Erno Aaltonen

Set design: Aino Koski

Costume design: Sanna Levo

Choreographer’s assistant: Janina Salmela

Costume assistant: Angel Emmanuel

Rehearsal assistant &amp; choreographic support: Johanna Karlberg

Sound designers assistant: Timo Tikka

Seamstress: Elina Tuomisto

Contributors to process: Alen Nsambu, Ornilia Ubisse, Judith Arupa

Dramaturgical support: Jaakko Pallasvuo

Libretto: Sonya Lindfors

Other texts: Sonya Lindfors &amp; working group

Production: UTT ry and Sonya Lindfors

Lisäinfo: sonya@urbanapa.fi

The crew on tour → there will be changes in the touring cast, which will be TBA

Choreography &amp; directing: Sonya Lindfors

Performers: Nori Kin, Isabella Shaw and the rest TBA

Sound design: Jussi Matikainen

Light design: Erno Aaltonen

Set design: Aino Koski

Costume design: Sanna Levo

Choreographer’s assistant: Janina Salmela

Costume assistant: Angel Emmanuel

Rehearsal assistant &amp; choreographic support: Johanna Karlberg

Sound designers assistant: — TIMO TIKKA